

# THE NEW YORK ARCHITECT

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## ENGLISH FURNITURE OF THE SIXTEENTH AND SEVENTEENTH CENTURIES\*

By MRS. STELLA SKINNER (NORTHWESTERN UNIVERSITY)



OUT of the gloom of the Dark Ages emerged the architectural style known as Gothic. Being essentially a northern style, as its very name implies (used first as a term of reproach, to designate the rude barbarian hordes which descended upon and conquered the decadent Romans, and were in turn civilized by them), it naturally found its greatest development in the northern countries, which are now known as France, Germany and England. The Italian Gothic developed from, and was modified by, the Early Christian and Romanesque styles, neither of which it wholly superseded, as, on Italian soil, Roman tradition was too strong to be wholly uprooted.

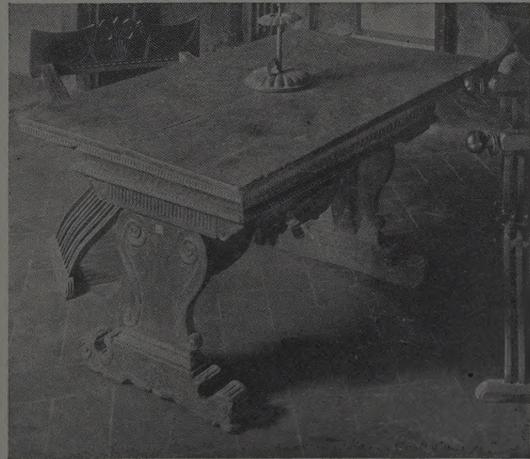
This period was characterized by great religious fervor; the Church was everything, and the domestic dwelling subordinate. It was an era unparalleled in ecclesiastical achievement, and its monuments still endure as the noblest and most fitting architectural expression of man's spiritual aspiration. "Every art contributed to the minister; the architect, the sculptor, the painter, the woodcarver, the weaver of tapestry, the maker of glass . . . brought the offering of their skill, and the resources of their arts to the worship of God."

The furniture of the period, designed mainly for the church and the monastery,

was essentially architectural in character—simple and sincere in construction, but often exquisitely embellished by decoration, as witness choir-stalls, screens, and bishop's chairs with their carvings and traceries.

Furniture for domestic use was not plentiful, and, while similar in design to that of the church was usually plainer and ruder. The chair of the master was often the only one the house afforded, with perhaps an extra one for the mistress or the distinguished guest; the remainder of the household occupying benches or folding stools.

The dining table was a board, sometimes hinged for convenience in handling, supported on trestles. This had various uses other than for meals, often serving as a bed for the weary traveler seeking accommodation.



(Figure 1)

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## THE NEW YORK ARCHITECT

Another form of table, designed for study, is of sturdy construction, with heavy bases supporting the legs, and fixed, box-like top, sometimes decorated with flat carving. Such a table was used by Luther in his study at Wittenberg, and is really the prototype of the modern mission style of table, probably originating in the monk's cell, and developed by him according to his need.

The main article of Gothic furniture, and most important, both in this period, and in its influence upon succeeding ones, was the chest, developed from the hollowed log of pre-historic times, and, in its turn, transformed into settle, cabinet and wardrobe. In the church the chest with its beautifully carved panels, and wonderfully designed locks, was the treasure house of priceless vestments and tapestries; while in the home it served a similar purpose in safeguarding wall-hangings and silken raiment when not in use. Furthermore, as even the wealthiest of families had but one set of furnishings, the chest was often called into requisition for traveling purposes. "Great nobles, and even plain citizens of wealth, used to travel about with all their family goods packed in huge chests which at stopping places served as furniture."

Italy, never having become wholly imbued with the Gothic idea, was the first to cast it aside, and we find the Renaissance developing there a full century in advance of the northern countries, and serving as a font of inspiration to them in their later awakening. With the ushering in of the Renaissance a new spirit entered into art. There was a revival of the Greek feeling of joy in life, of recognition of the individual—and with it came the desire for personal



(Figure 3)

expression. This took the form of increased interest in the dwelling and its furnishings.

The great Gothic church-building period was thus succeeded by a corresponding revival of home building and furnishing, as witness the splendid palaces of the Strozzi and Riccardi in Florence, the Louvre and Chateaux of France, and Hatfield House, England; as well as the humbler homes of the middle-class.

The first expression of the Renaissance was the engraving of classic decorative motives upon Gothic construction. The trefoils, quatrefoils, crosses, and other forms of Christian symbolism gave way to caryatids, dolphins, and all manner of strange beast and bird; the acanthus returned to the prestige which it had held under the Greeks and Romans; classic designs on mouldings abounded, and exquisite Arabesque traceries upon panel and pilaster.

In the Gothic and Greek periods, decoration grew out of structural conditions, and hence was in perfect accord with them. Not so with the Renaissance, a characteristic feature of which is the decorative use of structural motives, as was of the Roman before it. Explanation may lie in the fact that the fronts of chests and cabinets were considered architecturally, and treated accordingly, with pediments, columns, pilasters and other features characteristic of Renaissance architecture.

Italy being the source from which other countries drew inspiration, a survey of her art is essential to intelligent appreciation of the styles which developed through her influence. As in painting the rise, perfection and decadence of Italian art may be traced, so in furniture, the three stages may be noted. Taking, for example, a series of



(Figure 2)

tables, in an old Florentine palace, we find, first (Fig. 1), a table of simple Gothic construction, the heaviness of the side pieces modified by graceful curved outlines, which are repeated in the lines of carving that form the decoration. The contour of the box-top is modified by a series of receding cornices, each decorated with chaste classic designs. The underbracing, carried high, is unobtrusive, and in accord with other contour lines, the whole bespeaking a wholesome simplicity and refinement. Similar in spirit is a table in the Metropolitan Museum (Fig. 2), in which the side pieces, whole at the top, each branch into two graceful scroll legs, terminating in lion's claws; a plain underbrace, carried high, and secured by a dowel joint, gives the required firmness, while the top is a perfectly plain board—for which one of the beautiful old Italian embroidered towels of this period, or a fine brocade, would make a perfect covering.

The example of the second stage (Fig. 3), still of Gothic construction, is further modified and enriched, to meet the increasing demand for elegance and richness of a people who have become accustomed to the luxuries of life. The base, still firm and solid on the floor, supports a finely formed pedestal, the two elements unified by the ever-ready scroll. From the base of the pedestal on either side is carried strong underbracing, the straight lines of which are softened below by finely carved scrolls with leafage design, and above by a series of ornamental spindles, which form an added support to the top. The projecting board



(Figure 5)

of the box-top is supported by scroll-brackets, finely carved. A still further support to the heavy box-top, which is of the style known as a "draw-table," an early form of extension, is given by graceful leafage scrolls on either side of the pedestal top, serving also the aesthetic purpose of transition between two opposing elements. This table has been dwelt upon in detail, because much that is finest and best in French and English furniture development may be traced to similar sources. It is a curious fact that the "split-spindle," which has been regarded as an original Jacobean motive, is found upon the underframing of this table, as is also the flat carving in guilloche design, copied from the Greek, which was extensively used upon Jacobean pieces. So similar in line and decorative treatment is a table (Fig. 4) in the Musee Carnavalet, in Paris, that the direct influence of the Italian is plainly proven.

The third, or decadent period is shown in a table (Fig. 5), which, though still based upon familiar structural lines, lacks the elements of fine proportion, restraint, and unity of idea. The side supports, each in one solid piece, are a mass of incongruous design in carving, with little regard for beauty of contour. Grotesque in human form, scrolls, and that confusion of shapes known as "rococo" (rocks and shells) form a jumble of ideas which disturb like discordant sounds. The underbox, resting upon these supports, which in turn carries an over-heavy top, is decorated with the characteristic and beautiful Italian "nulling," which by contrast renders the rococo end supports still more intolerable. While this decadent style had its blighting influence upon



(Figure 4)

## THE NEW YORK ARCHITECT

French art, the more restrained northern temperament of the English was less attracted by its redundant charms.

The same successive stages of growth, perfection and decline might be traced in other pieces of furniture, did space permit. The cassone, or wedding-chest, which formed an essential part of the bride's dowry, was first hardly more than a plain wooden box with simple mouldings. Later it became a thing of beauty (Fig. 6), with its full-curved base resting upon lion's feet, and its finely proportioned panels, all exquisitely carved in restrained classic design. Finally came the overdoing, which inevitably proved to be its undoing, through redundancy of curvature and decoration or gilding.

The vitrine, or cabinet with glass doors, behind which were displayed rare porcelains, carvings and other articles of *virtu*, reached a stage of perfection in the hands of Italian artisans, emulated but seldom equalled, by other countries. Indeed, so great was their superiority and the demand for them, that they were exported in large numbers to the northern countries toward the end of the sixteenth century, where they served as a leaven in their influence upon the artisans of those countries.

Of all articles of Italian furniture, the chair has had the greatest and most direct influence upon the styles of other countries. Plain at first, and wholly of wood construction, its sturdy base and underframing revealing its Gothic origin; gradually it underwent transformation into the perfect type which has been at once the joy and despair of its imitators. Adhering persistently to the straight leg and underframing, great beauty was produced through the embellishment of its structural features, especially that of the front brace, which was gracefully formed and richly carved. The frame work of the back, when in evidence,



(Figure 6)

140



(Figure 7, Courtesy of S. Karpen & Bros.)

was also luxuriant with carving (Fig. 7). If covered with upholstery, then terminals, rich in carving, and perhaps gilding, formed an exquisite finish to the back posts. The upholstery of these stately chairs was usually of rich Italian velvets, finished with galloons; but sometimes, leather, stamped and gilded, such as we associate with Spain, was used, held in place by ornamental brass and copper headed nails.

Another type of seat, much in vogue, and sometimes termed "Venetian" (Fig. 8), consists of X shaped braces, front and back, connected by underframing. The low back (if any) and seat were softened by richly wrought cushions. This type of construction was greatly in favor in Great Britain during the early Jacobean period. More austere was the so-called "Savonarola" chair, of similar construction, but wholly of wood—a favorite among souvenir collectors of the present day, but having little vogue in its own time outside of Italy. There should also be noted, for commoner use, the plain folding chair, which seems to have

## THE NEW YORK ARCHITECT

been used by all peoples, in all times, under similar conditions.

By a happy chance, the Renaissance in the north developing almost simultaneously in France, Flanders and England, in the early years of the sixteenth century, came at a time when the Italian period was in its prime.

Less fortunate is the fact that the habit of imitation thus formed continued long after the artistic quality of Italian productions had begun to decline, and thus is seen later the melancholy spectacle of the excesses of the rococo style reaching a still greater frenzy of artistic lawlessness in France, Germany, Spain (as "baroque") and Austria.

Flanders being at this time the greatest maratime power in Europe, with Antwerp her main shipping port, it was natural that Italian influence should be felt there in advance of other countries; although France was a close second, Italian artists and artisans having been invited there by Charles XII. in 1502, and by his successor, Francis I., a few years later.



(Figure 9)

Not to be outdone by his distinguished contemporaries in France and the Netherlands, Henry VIII. of England also invited artists and artisans direct from Italy, and by way of France, as well. Having espoused the Protestant religion, he was only too ready to put aside everything Gothic, savoring, as it did, of the Papacy. Thus did the furniture of England become an imitation of the Italian, with due allowance for differences of environment and temperament.

Heretofore English furniture had been decidedly heavy and clumsy in character, and the habits of generations could not easily be set aside. Doubtless also the volatile Italian was affected by the more gloomy and depressing atmosphere of England, as contrasted with his sunny Italy, and so we find the stolid British temperament reacting upon the impressionable Latin.

Elizabeth, coming to the throne in the middle of the sixteenth century, continued the traditions established by her father, through the period bearing her name, which extended to the century's close.

Massive elegance was the characteristic feature of this period, as may be seen by consulting contemporary inventories. Magnificent apartments were fitted up, as for example, at Kenilworth, with wall-hangings of "tapestry, gilt and red leather," "carpets" for the tables and windows of "crimson velvet, richly embroidered and garnished with gold lace," and for the floor, "a great Turkey carpet, . . . being in length 10 yards and in breadth 4 yards, and a quarter," while from the roof hung "great brazen candlesticks with 24 branches."

The furniture accompanying this gorgeous setting was correspondingly rich and imposing. Against the walls of the long galleries were placed massive chairs, upholstered in crimson velvet, such as have been noted in Italian palaces, seat and back em-



(Figure 8, Courtesy of S. Karpen & Bros.)

## THE NEW YORK ARCHITECT

broidered in coat-of-arms. Cabinets also were there, perhaps imported directly from Italy, or at least, of Italian inspiration.

In the great hall were a number of tables and "forms" (benches), "long and short." These were of simple, strong construction, with four to six legs, according to constructive requirements. The legs were in some instances turned—a characteristic Elizabethan feature, and, in others, finely designed and carved in the "acorn" motive of the period (Figures 9 and 10). Low under-framing served the double purpose of strengthening and construction, and affording a foot-rest above the draughty and sometimes rush-strewn floor.

But, though the table itself may have been somewhat plain for the times, its fittings were of amazing elaboration. We read, for instance, that the "Earl and lady occupied the upper end of the table, while Varney and Foster sat *beneath the salt*, as was the custom with inferiors." The "salt" in question being of mother-of-pearl, designed in "ship-fashion, with Dame Fortune on the stern." Equally imposing must have been the "knife-case" of wood, painted and gilt, the design being "St. George on horseback with table knives in tail, and oyster knives in breast!" To accommodate these and other table-furnishings when not in use, the court-cupboard came into requisition; at first but an assemblage of shelves, later the upper portion was enclosed—and finally, in the following century, both top and bottom were sometimes enclosed by doors, and thus was evolved the press cupboard.

One article of furnishing might surely lay claim to northern origin, and that was the



(Figure 11)

massive and elaborate "chimney-piece" of the colder countries, the focus of interest in the great hall—upon which designer and carver bestowed their highest skill. Forming a connecting link between architecture and movable furniture, it partook somewhat of the character of each. Massive columns or pilasters richly carved supported the mantel-shelf, itself enriched by carved cornice and moulding. Above all this towered the "chimney-piece," an elaborate structure, with caryatid columns supporting a pediment, in keeping with the architectural decorations of doors, windows and façade. Accompanied by wall-panelling, or hangings of tapestry or leather, the combined effect was rich and harmonious.

Mention must be made of the bedstead, by far the most magnificent article of furniture of the Elizabethan period. Here is a description: "A bedstead made of walnut tree, top-fashioned, the pillars (columns?) red and varnished, the tester and single valance of crimson satin, paned with a broad border of bone lace of gold and silver . . . 5 plumes of colored feathers, garnished with bone lace, and spangles of gold and silver, standings in cups" (probably at center and four corners of tester). Accompanying it were curtains of crimson satin with gold trimmings, cover and quilts of the same materials, as well as an upholstered chair.

Again we turn to Italy to find the origin of this style, in the high post and tester, wrought in exquisite proportion and design during her perfect period. Fluted Ionic



(Figure 10, Courtesy of S. Karpen & Bros.)

## THE NEW YORK ARCHITECT



(Figure 12, Courtesy of S. Karpen & Bros.)

columns springing from acanthus cups which in turn rest upon Roman vase forms, with lion-claw base, form the columns, while the panels of the tester are carved with lovely arabesque tracery.

But though similar in construction, the English bedstead falls short in artistic excellence; its columns are less chaste in contour and decoration, its headboard oppressively heavy, and its tester overpowering. Here again we have illustration of the difference in temperament between the two nationalities.

But influences were already at work destined to effect a change. In the latter part of Elizabeth's reign, a young English artist, Inigo Jones, went to Italy and made careful study of the old classic examples of art. Returning, he became the leading spirit in the development of English architecture and furniture, and thus was originated a truly native style, which takes the name Jacobean, from its ruling monarchs.

As in the preceding style, domestic architecture was imposing, by reason of its size and massiveness, but motives become more purely classic; pilasters, fluted columns, pediments and panelling being freely used in interiors as well as upon façades. Against

this classic background was placed some of the finest furniture that has ever been produced.

The cupboard of the sixteenth century, originally a plain case of shelves, developed on the one hand into the court or livery cupboard, the top inclosed, with splayed sides, and corner pillars; the lower portion open, for the display of fine china and silver. The supporting columns were usually turned, with a bulbous ornament somewhat resembling the acorn of the preceding period. Split spindles and well-proportioned panelling, defined by mouldings, formed the ornamentation of these cupboards, their main beauty being that of fine proportions and workmanship.

The press cupboard, on the other hand, having a greater expanse of surface, lent itself to more elaborate decoration; while panelling and split-spindles were also used, the richest effects were produced by flat-carving, a method peculiarly Jacobean, in which the relief is shallow, and the design seldom rounded or modelled. The motives were few and simple: the Greek guilloche, and other forms of braiding or strap-work; a design of over-lapping leaves seen also in Italian ornament, the scroll, and especially the circle and shapes formed by combinations of its segments. It is not exaggeration to say that the majority of Jacobean



(Figure 13, Courtesy of S. Karpen & Bros.)



(Figure 14, Courtesy of  
S. Karpen & Bros.)

decorative motives originated in the circle: the stiff rosette curiously like a sunflower; the meander composed of half-circles alternating, thus forming a running vine enriched with leaves, and numerous other designs easily recognizable.

The chest, in use from the earliest times in England as elsewhere, became in this period a chest of drawers, lifted on legs which continued to the top as side-posts. The front thus formed a rich surface for the designer and carver, and was usually covered with an all-over effect of carving, singularly harmonious and pleasing, like a piece of old brocade or tapestry, in its flat relief (Fig. 11).

Another variation of the chest was the addition of back and arms, thus transforming it into a settle, the seat lifting as before; both back and front affording surface for rich carving. Thus was created another example of handsome furniture, in keeping with the interior decoration of the period. These settles were often placed on either side of the fire-place, at right angles to it, thus forming a warm, cosy nook, within the vast hall, an idea which is in vogue at the present day.

Similar to the carved oak settle was the wainscot chair, designed, as its name implies, to stand against the wall when not in use. Handsome and imposing to look at, with its

strong construction and high carved back, in accord with the architectural design of the room, it yet required softening with cushions, to invite the occupant: and in fact we find cushions inventoried with these chairs, in our colonies.

To this period also belongs the chair-table, the top of which turned up against the wall, when not in use. This style is still popular, under the modern name of laundry-table.

We are more accustomed to associate luxury with the later Stuarts, Charles II. and James II., than with their predecessors. But in the palace of Holyrood is a settee, upholstered in crimson velvet, richly trimmed and embroidered in gold with the monograms of Charles I. and his queen; the framework—elaborately carved and gilt. Still earlier is a style of chair used by James I., the frame of oak, gilded, and constructed in the curved X design which goes by the name of "Venitina." This also is cushioned in red velvet, with gold thread and studded with copper nails.

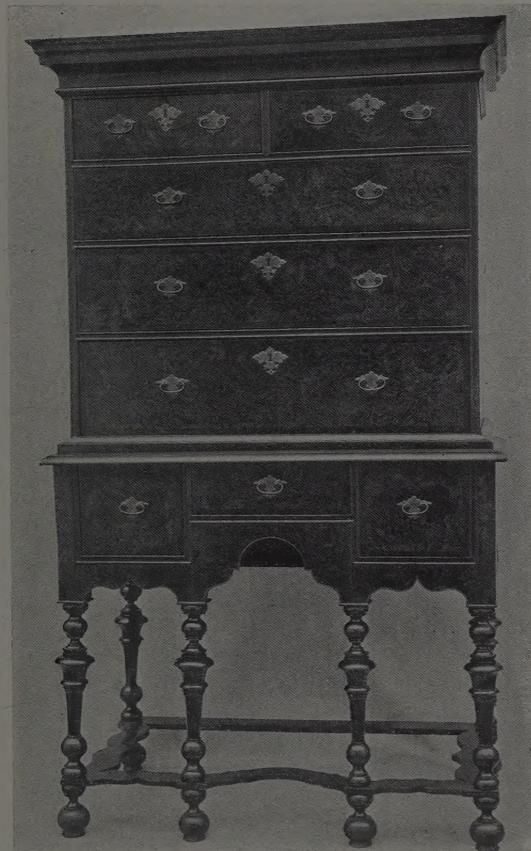
With the Restoration came an influx of new ideas. Charles II. returning in 1660 from exile in France and Holland, brought with him Continental ideas and standards, and workmen to execute them. Thus we find Flemish lightness and delicacy modifying English heaviness. Flanders, more nearly than any other country, had caught the beauty and perfection of the Italian chair, and through her it came to England. Thus was developed one of the most perfect types of chair England has ever possessed. The frame work, still straight in its main constructive lines, is softened by curved scrolls, used in arms, front brace, and as decoration of the back. Strong as is its construction, an effect of lightness is produced by the open back, consisting of panel and side-posts, joined at the top and base (Fig. 12). This panel and the seat were either caned or upholstered; if the latter, the material was usually tapestry. Another style of chair belonging to this period had a frame of spiral turning, with back and seat upholstered in "turkey-work," an Oriental fabric, woven by hand in complete patterns of required size.

With the accession of William and Mary in 1689 came various changes and new ideas. The chair which reached so high a degree of

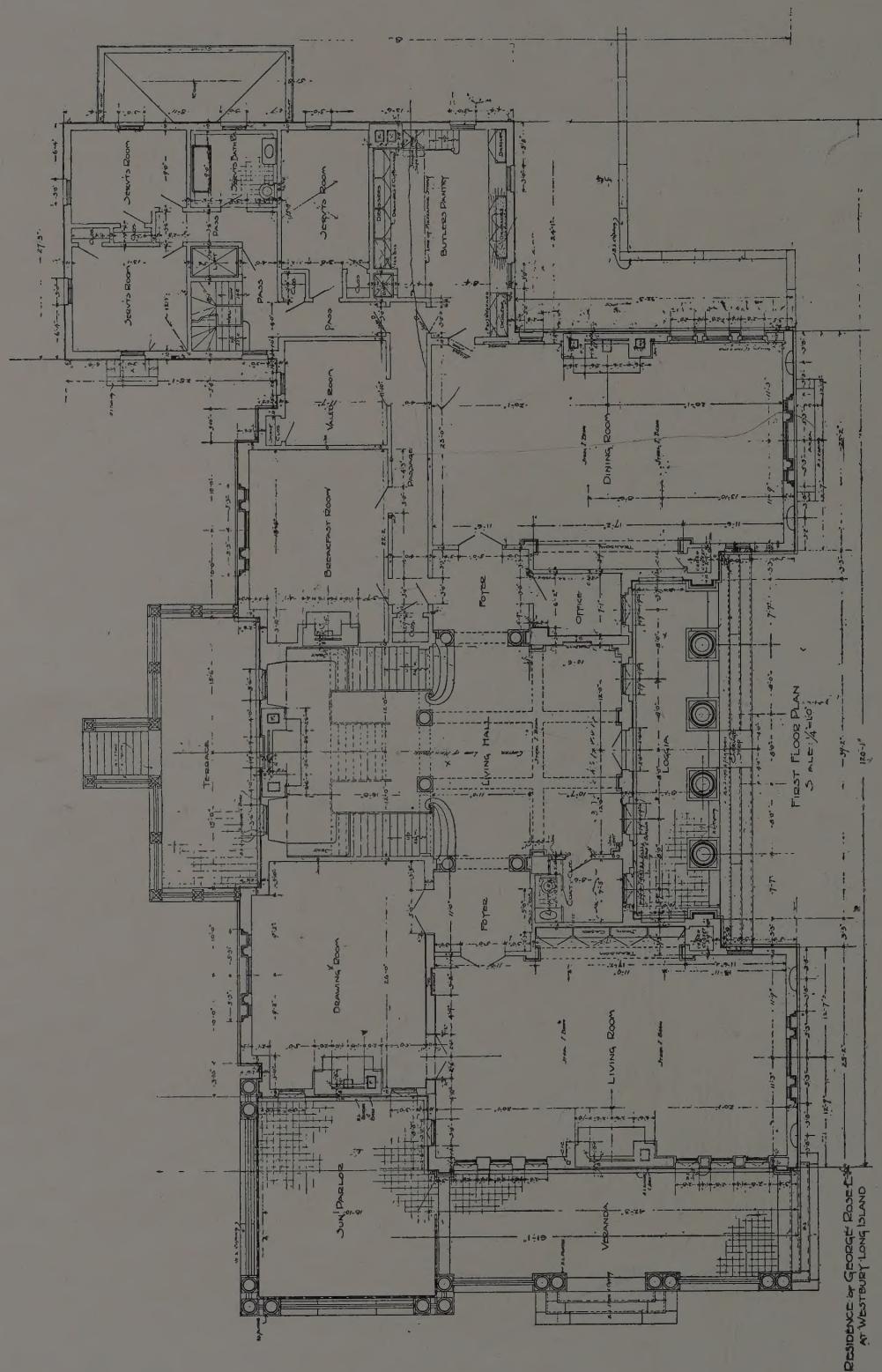
## THE NEW YORK ARCHITECT

excellence in the preceding era retained the same general construction and contour, but was characterized by more of restraint and delicacy in its lines and decoration. The back was often solid, rather than open, but its contour was especially graceful, rising in the middle with a decoration of pierced carving (Figures 13 and 14).

The high chest of drawers, with its heavy horizontal cornice, and six turned legs, braced with under framing (Fig. 15), brought from Holland by these sovereigns, was practically the last example of straight-line furniture, for the close of the century saw a change to the curved lines and cabriole legs of the Queen Anne period.



(Figure 15)



RESIDENCE OF GEORGE ROSE, ESQ., WESTBURY, L. I.

HOPPIN & KOEN, ARCHITECTS.

RESIDENCE OF GEORGE ROSE, ESQ.  
At WESTBURY, LONG ISLAND

## THE NEW YORK ARCHITECT

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## CONTENTS

ENGLISH FURNITURE OF THE SIXTEENTH AND SEVENTEENTH CENTURIES	137
EDITORIAL COMMENT	147
SOME COUNTRY AND CITY RESIDENCES BY HOPPIN & KOEN, ARCHITECTS	149
NEWS NOTES AND COMMENT	157
ILLUSTRATIONS IN PHOTOGRAVURE:	
Seven Country Residences and a Church in New York City.	

## AN OVERSIGHT.

**A**N erroneous impression was conveyed in our June number that Messrs. York and Sawyer, of New York, were the architects of all the buildings of the Rockefeller Institute for Medical Research. Mention should have been made of the fact that the architects of the original buildings were Messrs. Shepley, Rutan & Coolidge, of Boston, Mass.

## AN INTERESTING CODE.

It is gratifying to note the professional standards as shown in the "Code of Ethics" adopted by The American Institute of Consulting Engineers:

"It shall be considered unprofessional and inconsistent with honorable and dignified bearing for any member of The American Institute of Consulting Engineers—

"(1) To act for his clients in professional matters otherwise than in a strictly fiduciary manner, or to accept any other remuneration than his direct charges for services

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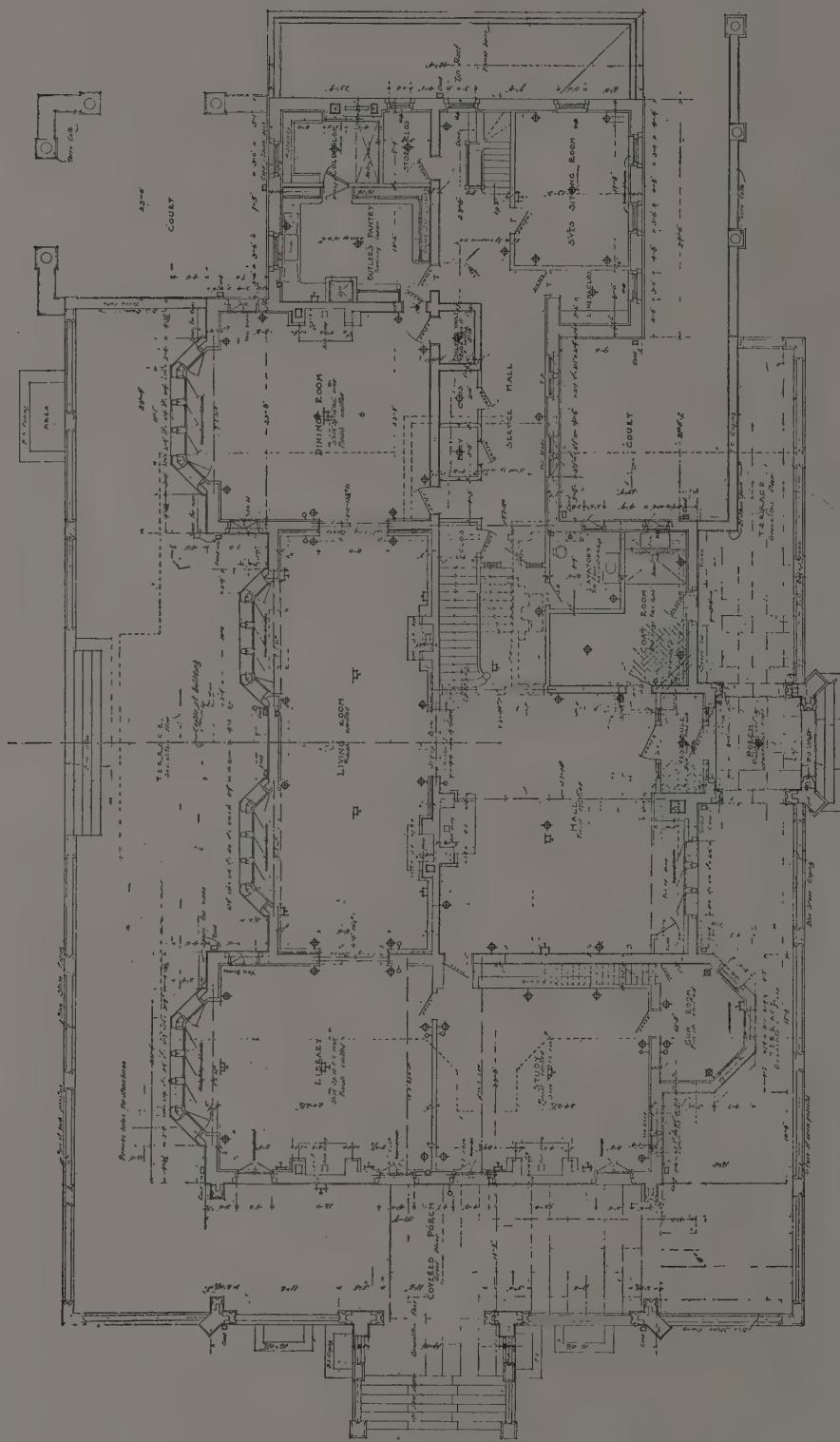
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"(7) To accept employment by a client while the claim for compensation or damages, or both, of a fellow Engineer previously employed by the same client and whose employment has been terminated, remains unsatisfied, or until such claim has been referred to arbitration, or issue has been joined at law, or unless the Engineer previously employed has neglected to press his claim legally.

"(8) To attempt to supplant a fellow Engineer after definite steps have been taken toward his employment.

"(9) To compete with a fellow Engineer for employment on the basis of professional charges, by reducing his usual charges and attempting to underbid after being informed of the charges named by his competitor.

"(10) To accept any engagement to review the work of a fellow Engineer for the same client, except with the knowledge or consent of such Engineer, or unless the connection of such Engineer with the work has been terminated."



HOPELAND HOUSE,  
FOR DUNNINGTON, E.S.A.  
STATEN ISLAND, N.Y.

FIRST FLOOR PLAN

HOPPIN & KEON, ARCHITECTS

# SOME COUNTRY AND CITY RESIDENCES

By HOPPIN & KOEN, ARCHITECTS



ALTHOUGH Hoppin & Koen recently completed the New York Police Headquarters Building, which received wide publicity as a monument in municipal construction, it is generally known that their specialty has been the building of residences, both small and large.

Eleven years ago they left the offices of McKim, Mead & White, and they consider that they were "graduated" from the best "Classic" training school in America. Mr. Hoppin held the position of designer for a number of years, though he entered their employ as draughtsman almost immediately after his graduation from the Massachusetts Institute of Technology. Mr. Koen spent eighteen years in their service in the more practical end of the work, to which, mainly, he now devotes his energies. Mr. Hoppin is engaged chiefly in the art end.

It may be noted that, like most other successful architects, Hoppin & Koen, in all their work, have sought to harmonize the clients' point of view with that of the architect's and to effect a happy solution of the definite desires of the clients consistent with the opinions of the architects in regard to their execution.

In the building of all their houses, it has been the desire and endeavor of these architects to make the clients parts of the organizations which brought about the results that all looked for. The placing of the houses, the arrangement of the rooms, the ventilation, the approaches, the planting and all the other details, which are so innumerable in any house, large or small, and which, if worked out in thorough accord with the owners, make the building of homes a very pleasant and delightful proposition for all concerned.

To build a symmetrical house, planned on the most modern principles of house planning, involves the conveniences of the own-

ers and the conveniences of the servants. This firm seeks to arrange the necessities of domestic life in the house with the least care in maintenance for the mistress and the domestics; to divide properly and practically the living part from the service; to give access to all rooms from hallways without traversing any apartment to enter another; to design a house as to façade which can be easily added to, if it should be desired, yet maintain a symmetrical and pleasing appearance to the façade; in country houses to allow for future improvements such as tennis courts, gardens, fountains, summer-houses, studios, and many of the various buildings that an owner sometimes might wish for; to provide for the convenience of



DRAWING-ROOM, RESIDENCE OF PEMBROKE JONES, ESQ.  
HOPPIN & KOEN, ARCHITECTS.

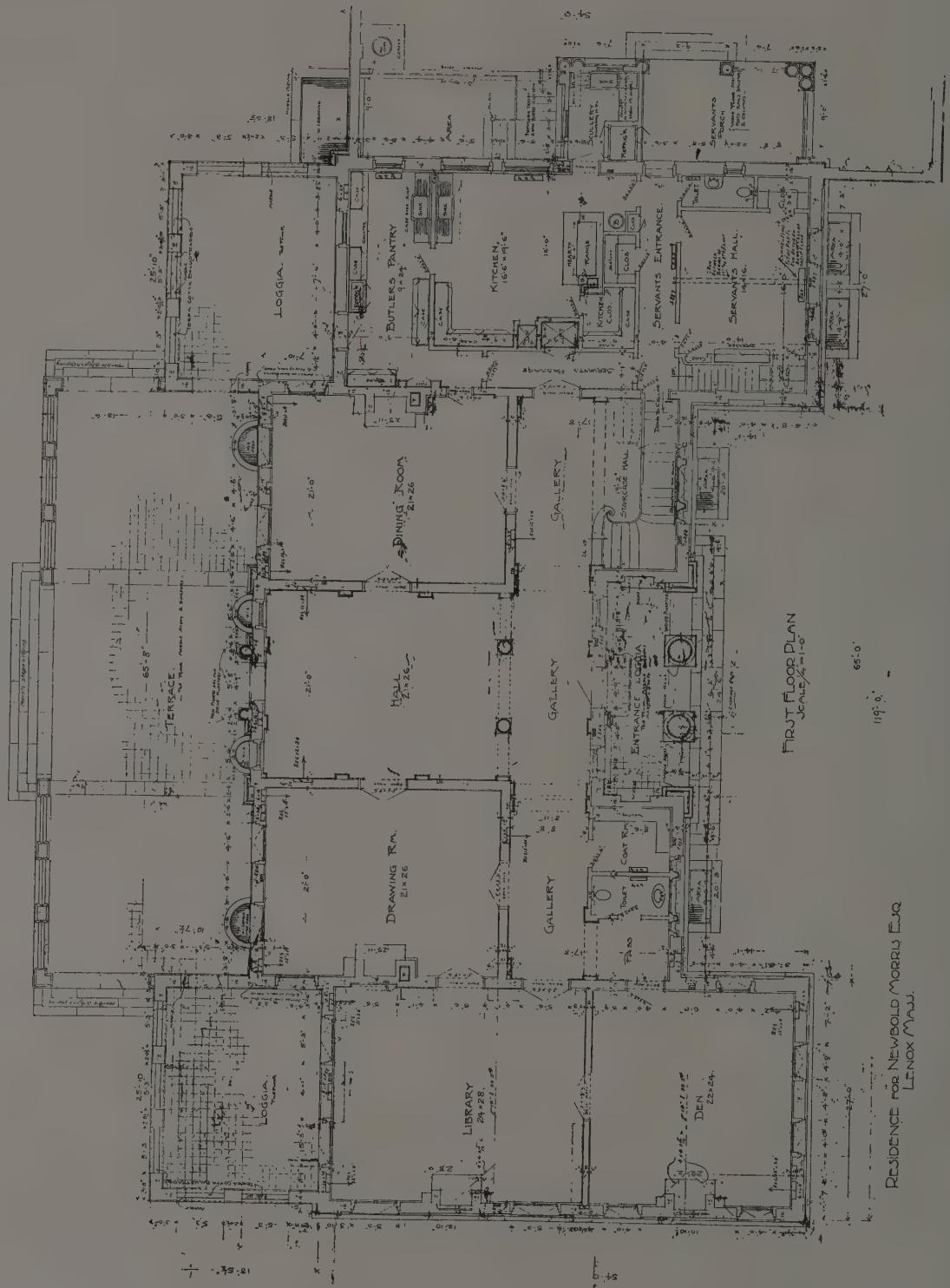
visitors, or the disposition or parking of carriages or automobiles, always giving special attention to the water supply and drainage systems.

Brief comment on some of the homes follows:

## "SHERLEY."

The house of Pembroke Jones, at Newport, R. I., is considered one of the most successful of Mr. Hoppin's alterations. Mr. Jones chose to call his place "Sherley," an old Southern name.

The old Havemeyer house, on Bellvue



RESIDENCE FOR NEWBOLD MORRIS E&Q  
LENOX MASS.

HOPPIN & KOEN, ARCHITECTS.

## THE NEW YORK ARCHITECT



STABLES OF R. P. HUNTINGTON ESTATE  
HOPPIN & KOEN, ARCHITECTS.

Avenue, which had been associated with the society life of Newport for several generations, was bought by Mr. Jones, and when the alterations were complete the entire house had been enclosed in the present villa, which gives no indication of the existence of the original house.

The style of the house, English eighteenth century architecture with an Adam feeling, gave the architects an opportunity to produce a façade both elegant and dignified.

The firm laid out the roads and did all the landscape gardening, including the terraces, balustrades, steps, etc.

### ROSE RESIDENCE

The residence of George Rose, at Westbury, L. I., is a symmetrical house designed in distinctly Adam style, the desire to obtain dignity and elegance both in and out being the aim of the architects.

This house is placed at the top of one of the series of Westbury hills, and terraces slope down on the north and east sides; an entrance forecourt is placed on the south; a tennis court adjoins the formal garden, of which a view is obtained from the loggia to the west of the house. The interior is beautifully and appropriately furnished.

### CHRIST CHURCH

Christ Congregational Church, located at Grand Concourse and 175th Street, New York, is in the Georgian style, so-called Colonial. The model for the tower was taken from the Sir Christopher Wren churches in

London. Built on a triangular-shaped lot, it has been much commended for its symmetry, under the circumstances, and the employment of all the property for the purposes of the structure.

### HOPELAND HOUSE

The residence of R. P. Huntington, at Staatsburg-on-Hudson, N. Y., is Jacobean, built of stone, terra cotta, and a gray-red English brick. The desire of all engaged in the building of this house was to obtain an appearance of a gentleman's home, both in the interior as well as the exterior.

The grounds have been laid out to conform with a house of this period, and the entire situation has lent itself to this result.

The entrance hall is of stone, designed in the Italian feeling with a stone and marble Italian staircase. A beautiful antique stone mantelpiece has been installed.

The long living room is of oak throughout, with oak ceiling elaborately carved.

The dining room, library, gun room, and office are all of oak. The entire house shows furniture and pictures which give an appearance of a home of rare beauty and distinct character.

On this property the firm has erected a series of farm buildings which are the owner's special pride, and have built them on architectural lines in harmony with the style of the house, and on the most scientific principles for the uses to which the buildings are intended.

It is a mile drive from the main road



RESIDENCE OF NEWBOLD MORRIS, ESQ.  
HOPPIN & KOEN, ARCHITECTS.

## THE NEW YORK ARCHITECT



DETAIL OF NEWBOLD MORRIS' HOUSE

HOPPIN & KEON, ARCHITECTS

through the rolling hills of this property before one finally arrives at the imposing entrance porch of Hopeland House.

### MORRIS RESIDENCE

The Newbold Morris residence at Lenox, Mass., is thoroughly Georgian in style, modeled on the lines of Charles River Colonial, built of brick and marble, symmetrical in design, and placed on a most effective situation, on what was known as the old Shattuck property before it was acquired by Mr. Morris. A large terraced formal garden has been designed by the architects to the South of the house, and effectively works in with the house itself. With its planting and garden architectural work it presents a most pleasing effect to the eye of the visitor.

### WILSON RESIDENCE

The house of Mr. R. T. Wilson, at 15 East Fifty-seventh Street, New York, is designed in the pure Adam style. Mr. Hoppin went to London to study the work of the Adam Bros. before designing the interiors, the style of which has been carried throughout every apartment in the house.

Mr. Hoppin himself painted some of the ceilings in this house.

This house has been regarded the one purest example of Adam work in America, the façade with the employment of pilasters being most effective. The architects in designing this front took for their model the beautiful house of Sir Watkins Wynne in St. James place, London, generally considered one of the best façades of the great number designed by the Adam Bros.

### LANIER RESIDENCE

Another city house, that of J. F. D. Lanier, at 123 East Thirty-fifth Street, New York, is designed in a distinctly Louis XVI style. One can compare this with the Wilson house, noticing the use of the pilasters on the façade, a frequent treatment of buildings of those times.

One recalls, of course, that the Adam style in London is sometimes called the English Louis XVI, a comparative epoch with that style in France.



RESIDENCE OF R. T. WILSON, ESQ., NEW YORK CITY

HOPPIN & KEON, ARCHITECTS.

## THE NEW YORK ARCHITECT



RESIDENCE OF J. F. D. LANIER, ESQ.,  
NEW YORK CITY.  
HOPPIN & KOEN, ARCHITECTS.

The house is designed and carried out in Louis XVI style in its decoration throughout the house, and with the elaborate and fine furnishings and the taste of the owner, has been considered a very successful modern exhibition of this style.

### MCCLELLAN VILLA

The problem involved at Princeton, N. J., in the home for Mr. George B. McClellan, was to design a detached villa, of the middle Eighteenth Century, and yet to

have it thoroughly American. This design has an Adam feeling, and is symmetrical throughout.

### ZABRISKIE HOUSE

The home of Andrew C. Zabriskie, at Barrytown on Hudson, N. Y., was built on the old Bard place, well-known for many generations as one of the most beautiful properties on the Hudson River. The house, Georgian in style, was taken from the best models of the Southern homes of the middle Eighteenth Century mansions of England. It is of brick, stuccoed on the outside.

A drive through huge pines for a mile and a half leads from the Albany Road direct to the great columned portico at the entrance.

A formal garden lays to the west of the house overlooking the river. Three terraces lead from the western porch, with brick paths and marble steps to the garden itself, the latter being walled on three sides with a classic garden wall, pergolas, niches, basins, and statuary.

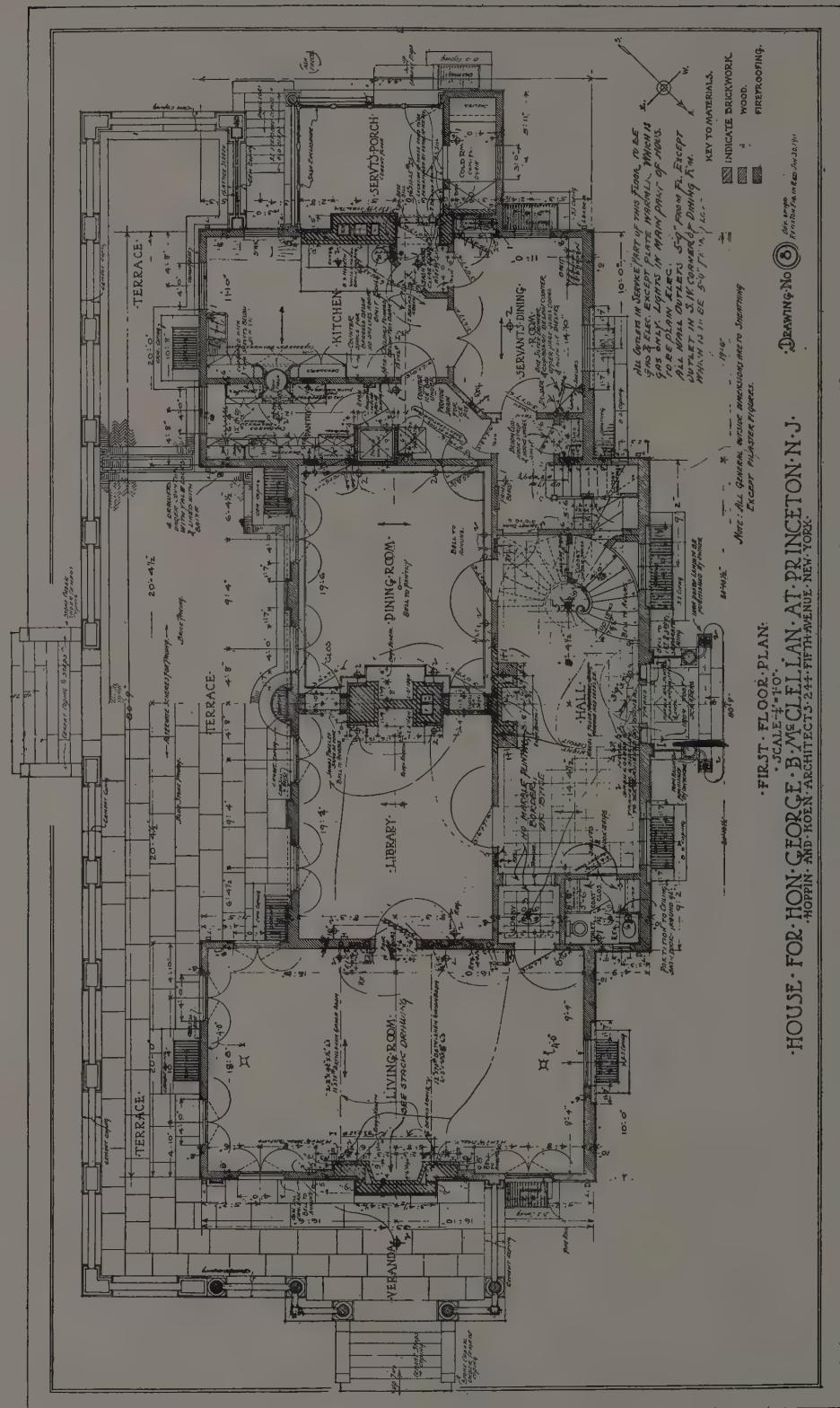
### LIVERMORE HOUSE

An attempt was made to design the house of Mr. P. Livermore, at Brookville, N. Y., in pure Long Island Colonial of the Farmhouse type of architecture, so typical of the best old houses in this region.

The building is set on high ground with space cut out directly from a background of woods. Leading from the open space are a series of terraces and a formal garden.



VILLA FOR GEORGE B. MCCLELLAN, ESQ.,  
PRINCETON, N. J.  
HOPPIN & KOEN, ARCHITECTS.





THE NEW YORK ARCHITECT



RESIDENCE OF ANDREW C. ZABRISKIE,  
ESQ., BARRYTOWN-ON-HUDSON, N. Y.  
HOPPIN & KOEN, ARCHITECTS.

A long, winding road from the entrance has been arranged from the woods and offshoots from this drive lead to the garage, stable and farm buildings, and the water works.

TYTUS HOUSE

The façade of the house for Mr. R. deP. Tytus, at Tyringham, Mass., is designed in

pure Eighteenth Century Georgian, and placed, as it is, half way up the Tyringham mountain with an enormous terrace stretching the entire length of the house, the effect is exceptionally pleasing.

In this house there is a large living room and library 72 feet long x 35 feet high x 25 feet broad, designed and decorated in pure Georgian. This room has two fireplaces and galleries. In its proportions and appearance the architects consider it one of the most effective rooms ever built by them.

MAURY HOUSE

The residence of Mrs. C. W. Maury, at Noroton, Conn., is a symmetrical house of Southern Colonial type. It faces the Sound with a long terrace connecting two loggias at either side; these loggias run up two stories making the architectural treatment very difficult. But in this instance, the architects have endeavored, successfully, to maintain the architecture of the façade and to preserve the uses to which these loggias are to be put.



RESIDENCE OF P. LIVERMORE, ESQ.,  
BROOKVILLE, N. Y.  
HOPPIN & KOEN, ARCHITECTS.

## NEWS NOTES AND COMMENT

### THE EXECUTION OF COUNTRY ESTATE WORK

After an owner, together with his architect and landscape engineer, has arrived at a satisfactory design for developing his country property the question at once arises as to the method of having the work executed so as to arrive at the desired result with the least friction, expense and delay, and at the same time provide for changes and additions which are bound to suggest themselves to the owner as he sees the designer's creations materializing.

It is absolutely necessary that the architect and the landscape engineer work in complete harmony, and hardly less essential that the contractor shall be in accord with them and at the same time preserve his relation as agent for the owner. Money and time can also be saved if the building work, water supply system, sewage disposal plant, landscape work and road building all come under one firm for execution, provided, of course, that that firm be thoroughly competent, by training and experience, to handle these various matters.

There is little question but that the results pointed out above are best arrived at when the contract is let on a basis of cost plus a percentage. What is fairer or more to the owner's advantage than to have work done by a competent firm having men and machinery at its disposal, working as his agent and therefore doing everything to further his interest? Not only does the owner get better work but he gets it for less money.

The residences of Robb deP. Tytus, Esq., and C. W. Maury, Esq., illustrated and described elsewhere in this issue, were constructed on this basis by the Elliot C. Brown Company.

### PERSONAL.

Herbert B. Rugh, architect, ninth floor, Union Bank Building, Winnipeg, has con-

solidated his business with Ross & MacFarlane, architects, of Montreal, in respect to their Western business, under the firm name of Ross & MacFarlane, architects, Montreal and Winnipeg, retaining Mr. Rugh's present offices.

Mr. Rugh will be manager of the Western office and have charge of all Western work, including, besides his own, the Selkirk Hotel in Winnipeg, for the Grand Trunk Railway and large hotels in Edmonton and Prince Rupert.

### FEES FOR ENGINEERS

Under the heading, "Schedule of Fees," a little booklet recently issued says:

"As a general guide in determining fees for professional services, The American Institute of Consulting Engineers recognizes the propriety of charging:

A—A per diem rate;

B—A fixed sum; or

C—A percentage on the cost of work; as follows:

### A—PER DIEM RATE.

"(1) Charges for consultations, reports and opinions should vary according to the character, magnitude and importance of the work or subject involved, and according to the experience and reputation of the individual engineer, from \$100 per day to a higher figure, and in addition, where expert testimony is required or where otherwise conditions warrant so doing, a retainer varying from \$250 to \$1,000 and upwards. An additional charge should be made for all actual expenses, such as traveling and general office expenses and field assistants and materials, with a suitable allowance for indeterminate items. In such cases six hours of actual work should be considered one day, except that while absent from the home city each day of twenty-four hours or part thereof should be considered one day, irrespective of the actual hours of time devoted to the case.

## THE NEW YORK ARCHITECT

### B—FIXED SUM.

"(2) A fixed total sum for the above mentioned services may be agreed on in lieu of per diem charges. A fixed sum may also be charged for a portion or all of the items of preliminary surveys, studies, examinations, reports, detail plans, specifications and supervision, including all of the expenses above recited in (A).

### C—PERCENTAGES ON THE COST OF WORK.

"(3) For preliminary surveys, studies and report on original project, or for examination and report on project prepared by another engineer, including in both cases all expenses of every nature except those that may be specifically omitted by agreement—from 1½ per cent. to 3 per cent. on the estimated cost of the work.

"(4) For the preliminary stage (3) and in addition thereto detail plans and specifications for construction, including all expenses of every nature except those that may be specifically omitted by agreement—from 2½ per cent. to 5 per cent. on the estimated cost of the work.

"(5) For the preliminary and middle stages (3) and (4) and in addition thereto general supervision during construction, including all expenses of every nature except those that may be specifically omitted by agreement—5 per cent., but more for work costing comparatively small amounts, and from 4 per cent. to 5 per cent. where the amount involved is considerable.

"(6) For full professional services (3), (4) and (5) and management, including the awarding of contracts, and including all expenses of every nature except those that may be specifically omitted by agreement, 10 per cent.; but more for work costing comparatively small amounts, and 6 per cent. to 10 per cent. where the amount involved is considerable.

"(7) When desired, the percentage basis may be adopted for one or more stages, supplemented by a daily or monthly charge or fixed sum for the remaining stage or stages.

### D—GENERAL PROVISIONS.

"(8) The period of time should be designated during which the agreed percentages

and daily or monthly charges or fixed sum shall apply and beyond which period an additional charge shall be made.

"(9) The percentages are to be computed on the entire cost of the completed work or upon the estimated cost, pending execution or completion.

"(10) Payments shall be made to the engineer from time to time in proportion to the amount of work done.

"(11) When alterations or additions are made to contracts, drawings or specifications, or when services are required in connection with negotiations, legal proceedings, failure of contractors, franchises or right-of-way, a charge based upon the time and trouble involved shall be made in addition to the percentage fee agreed upon."

The officers and committees of the Institute for 1911 are:

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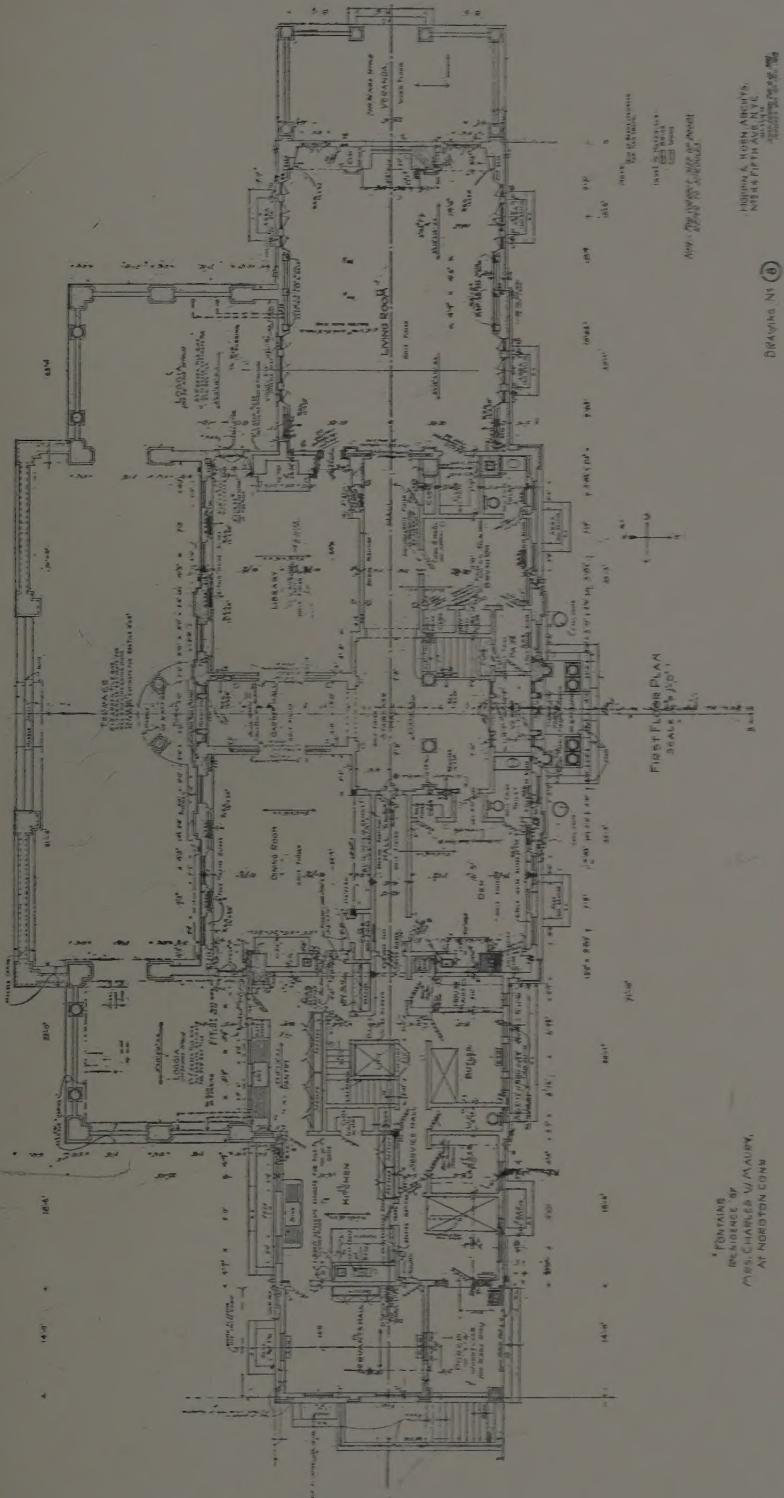
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